

VINCI
c

56205/1
VINCI, Leonardo da


c1790?

78199
The British Museum, Department of Prints and Drawings, possesses a volume of engravings after Leonardo's drawings in Milan by Carlo Giuseppe Gerli.

Title page.

DISEGNI DI LEONARDO DA VINCI - INCISI E PUBLICATI DA CARLO GIUSEPPE GERLI, MILANESE.

THE DATE of 1784 appears at the end of the 'Ragionamento'. This volume has numbered plates up to LXVI, but between XLV and LXL five pages are missing. So there are only 61 pages.

The plates of the Wellcome volume 78199 number 42; they appear in reverse to the engravings of the B.M. volume and in the same sequence. Whilst the 78199 plates are unsigned, the B.M. engravings bear the initials C G G on the right side and Leonardo's sign:  on the left.

The Leonardo portrait in the B.M. volume has the following caption: 'Ritratto di Leonardo da Vinci fatto da se stesso'. (No other text).

On the whole it appears that the engravings of 78199 are of a different hand and of slightly inferior quality to those in the B.M. volume.

Plates in Gerli which are not in 78199.

- | | |
|-------------|--|
| Pl. IV | Head with curls. |
| Pl. VI | Infant looking to l. |
| Pl. VII | Child's head in profile to r. |
| Pl. X | Bust of woman, caption: 'A. macanza nell' originale'. |
| Pl. XXVIII | Seated man in cap, holding book on knee. |
| Pl. XXIX | Seated man in cap. |
| Pl. XXXIV | Four designs: Male legs; trunk without head; whole figure, one leg bent up; whole figure, right arm swinging to r. |
| Pl. XXXV | Horse jumping, above stele. |
| Pl. XXXVII | Three groups of two horses; two single horses. |
| Pl. XXXVIII | Cannon shooting bullets to l, clouds of smoke. On l. side the bullets spread radiating spikes (?), drops. |
| Pl. XXXIX | Technical design with writing. |
| Pl. XL- | Similar designs. |
| XLII | |
| Pl. LVII | Bust of girl, looking down to r. |
| Pl. LXIV | Weapons and figures of two men and putto (?), with umbrella like objects. |
| Pl. LXV | Technical design. |
| Pl. LXVI | Flowers. |

Thieme Becker, Allgemeines Künstler Lexicon, 1920.

Gerli, Carlo Giuseppe.

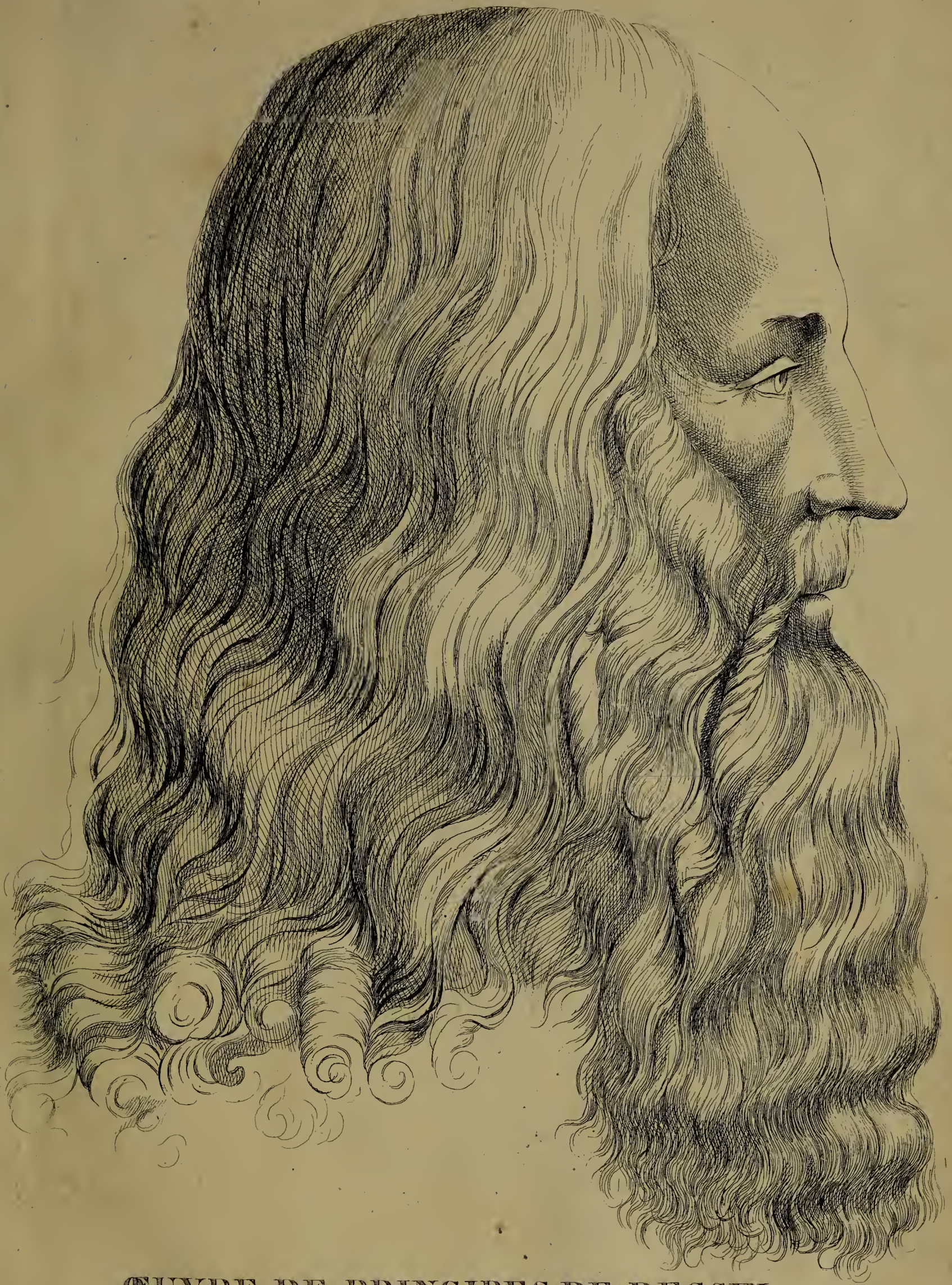
In 1787-88 he obtained a scholarship for study in Rome. In 1784 he published a folio work of 61 etchings after drawings by Leonardo from the Ambrosiana Library and the Collection Ven. Pagave at Milan. Re-published 1830.

Bibliography.

Memorie per le B. Arti, Rome 1785, IV, 126-140; 201-224; 253-272.

Caimi, Delle Arti di Lombard. 1862, p. 197.

Gazette des Beaux Arts, XXIV, 1868, p. 114 ff.



ŒUVRE DE PRINCIPES DE DESSIN

DESSINÉS ET GRAVÉS PAR LÉONARD DE VINCY, Peintre Eminent ..

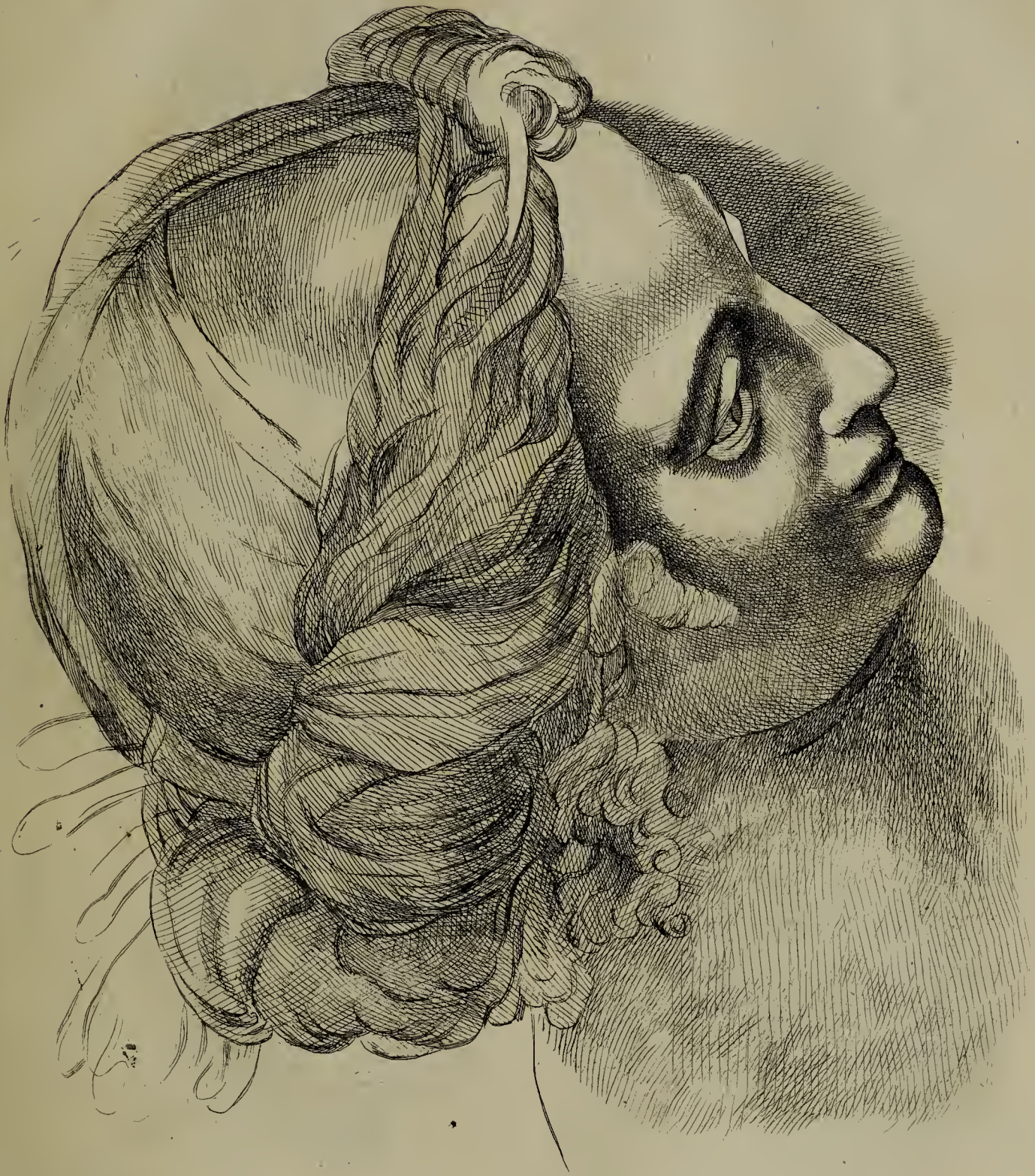
Né de Parents Nobles, au Chateau de Vincy près Florence, en 1455. et Mort en 1520 .

Ce Peintre Célèbre dans tous les Arts et les Sciences, avec raison comme le plus grand homme de son Siècle. En effet personne n'a tant travaillé que lui pour arriver à la perfection et pour exprimer les passions de l'âme. Rien ne lui échappoit, il portoit à sa ceinture des Tablettes pour saisir les têtes bizarres que le hazard lui procuroit, et il suivoit souvent les Criminels jusqu'au supplice, pour examiner avec soin sur leurs visages l'impression que pouvoit produire la pensée d'une mort prochaine. Son traité sur la Peinture sera à jamais estimé. François I^{er} l'ayant attiré en France, le logea dans son Chateau de Fontainebleau, où il ne vécut que cinq ans. Etant tombé dangereusement malade le Roi fut le visiter. Léonard voulant se soulever pour lui témoigner sa reconnaissance, tomba en foiblesse. le Roi voulant le soutenir, cet Artiste expira dans ses bras. Cette homme rare avoit une Physionomie et un Caractere agréable, tous les Auteurs de son tems rapportent des choses prodigieuses de sa force. Son plus beau Tableau est une Cène chez les Dominicains à Milan. Les têtes des Apôtres sont si belles, qu'il ne put rien imaginer d'assez parfait pour celle de J.C. qui est restée ébauchée. Ne trouvant non plus rien d'assez hideux pour représenter Judas, il mit la tête du Prieur du Couvent homme acariatre et insupportable, qui le persécutoit sans cesse pour finir cet ouvrage.



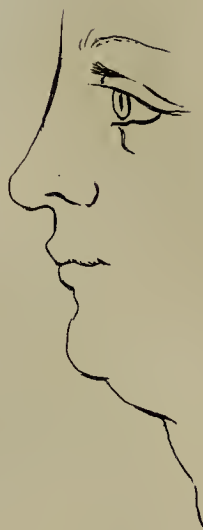
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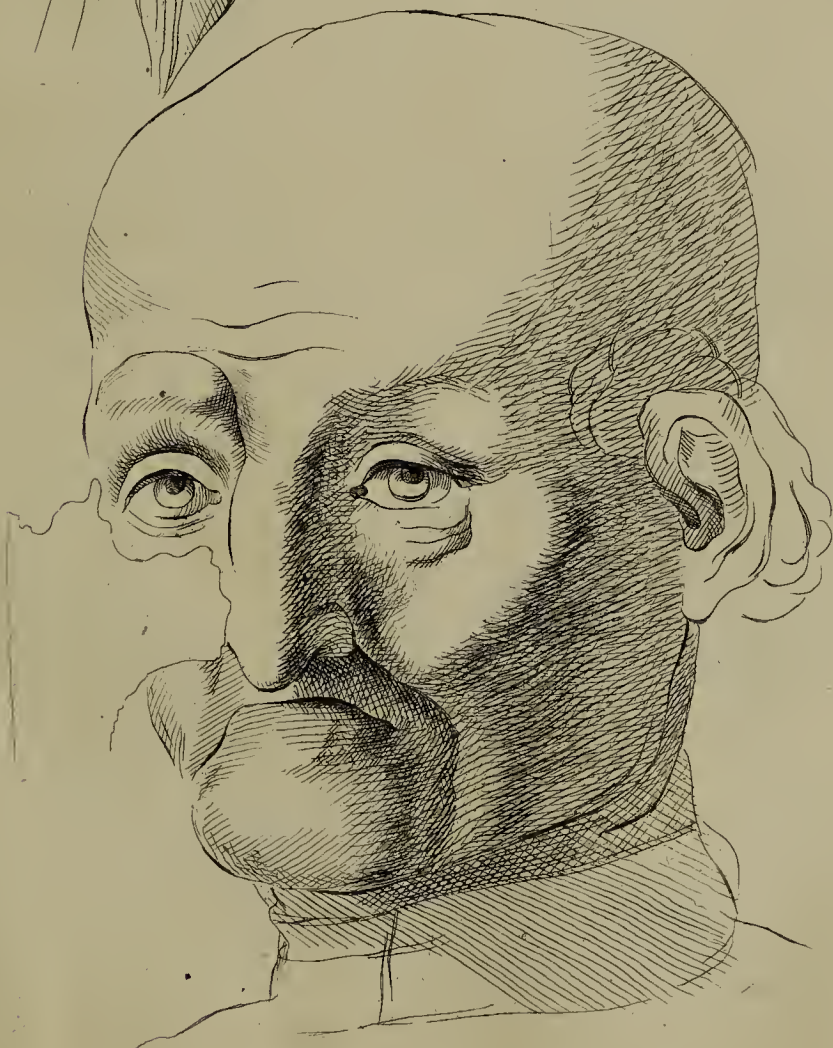
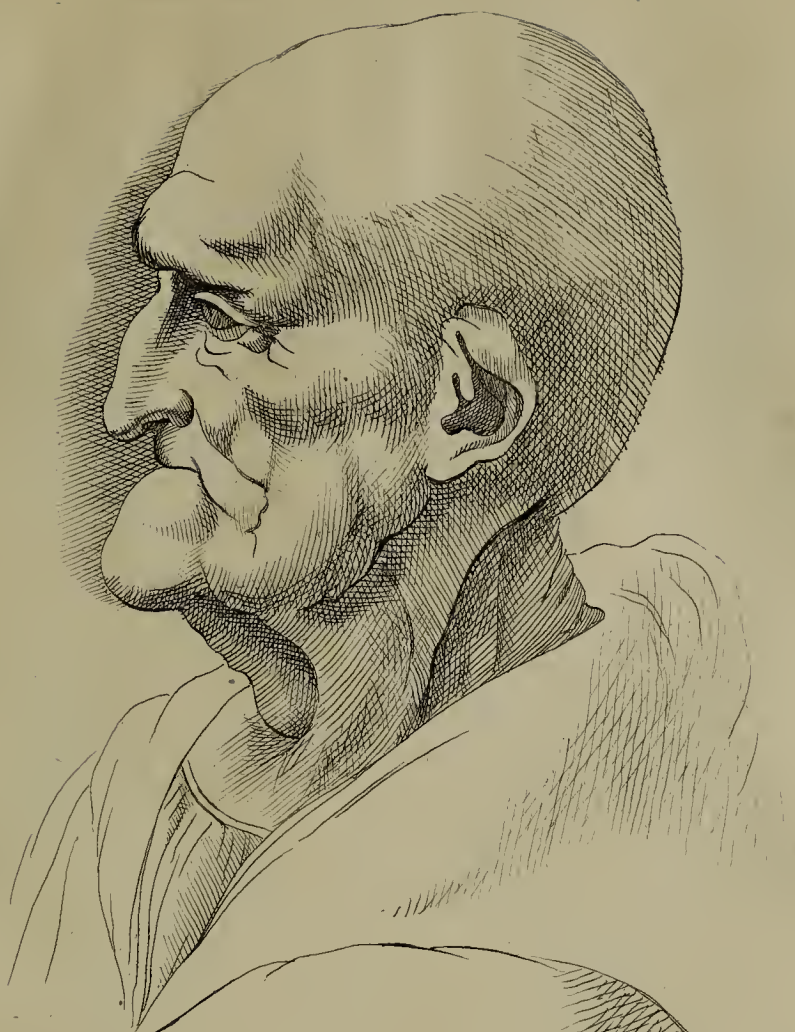


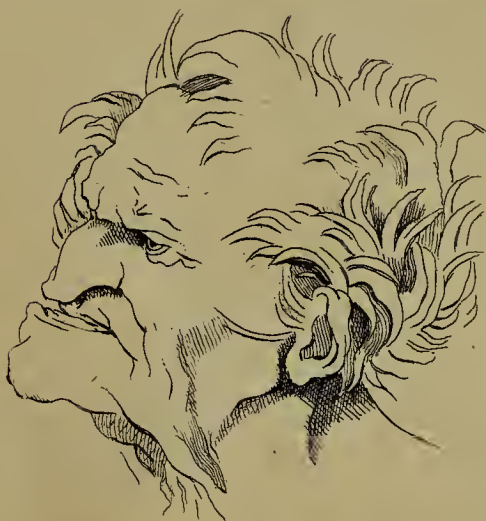
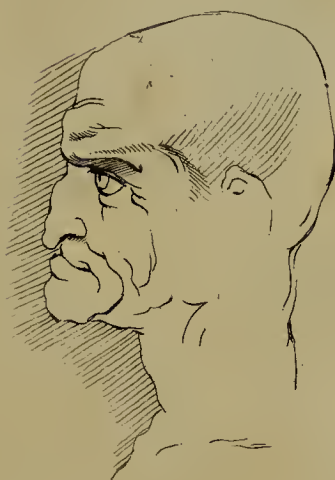
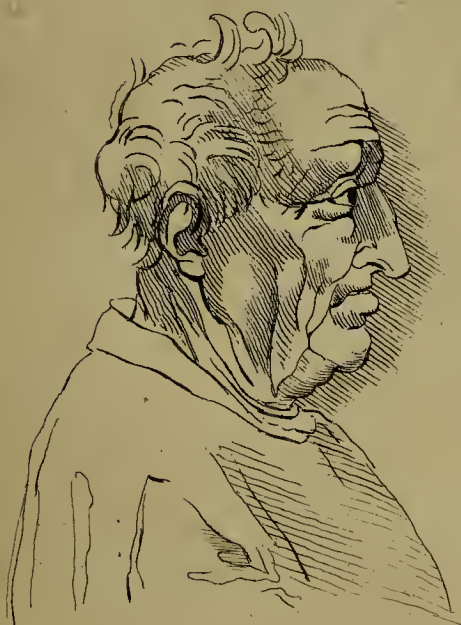
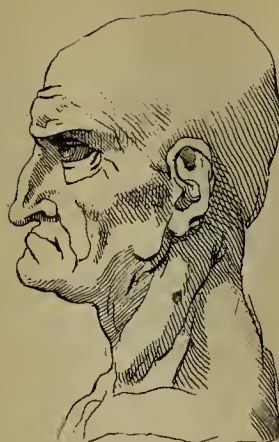


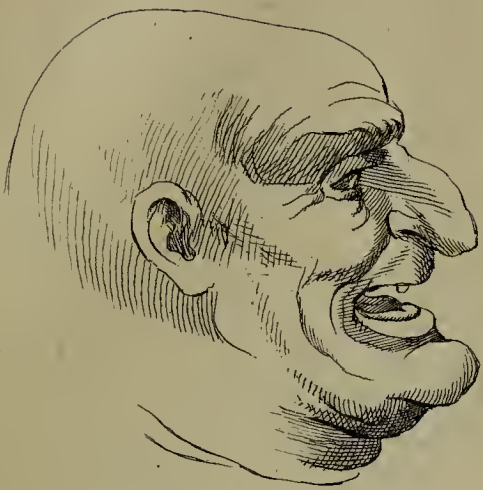
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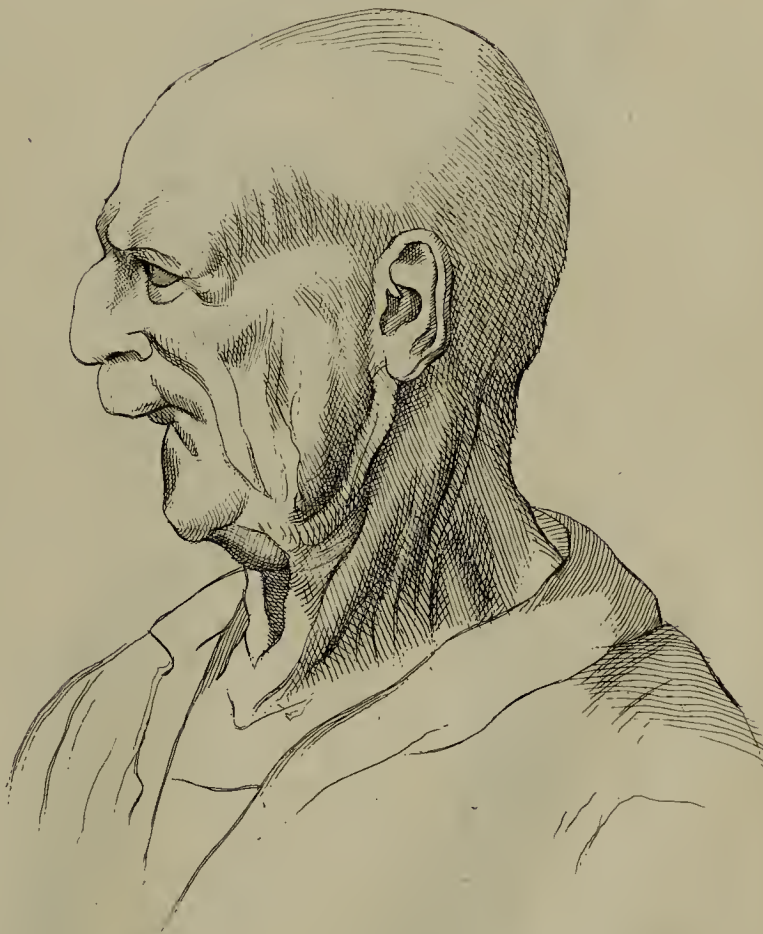
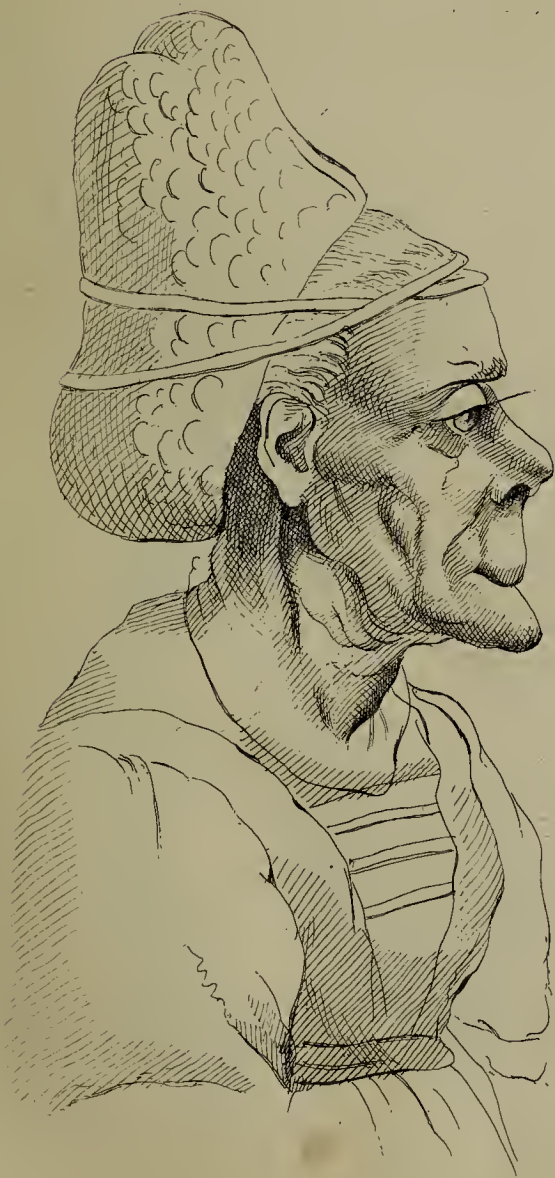
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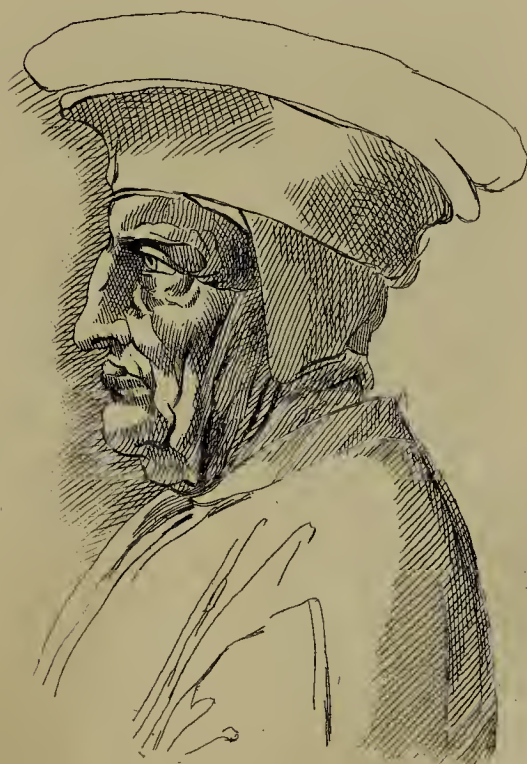




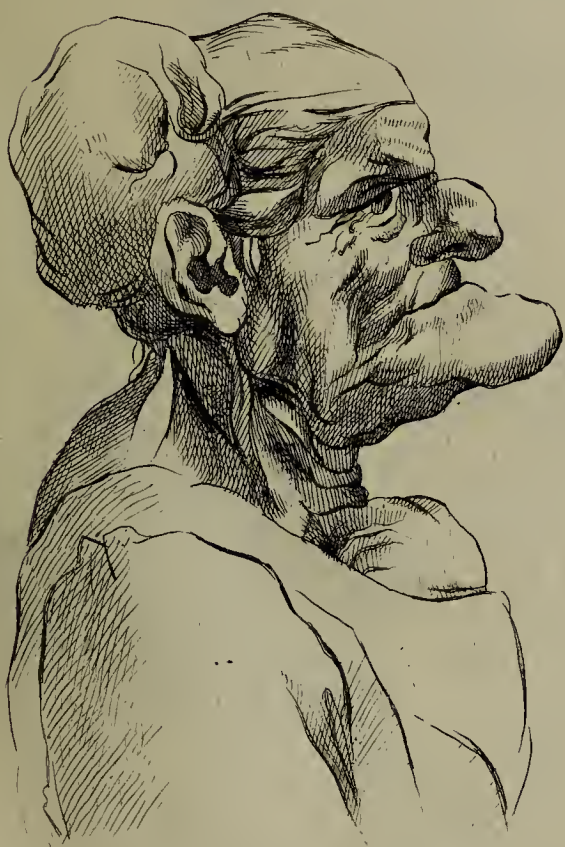
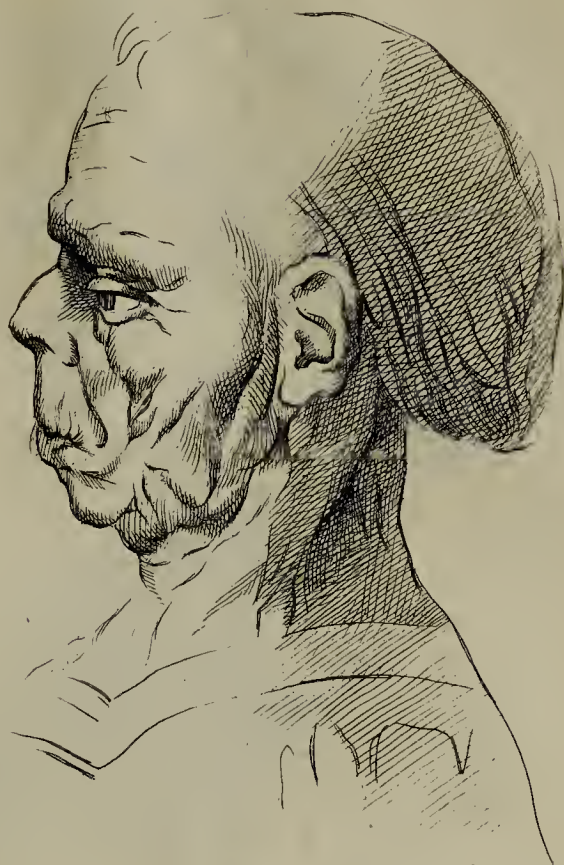






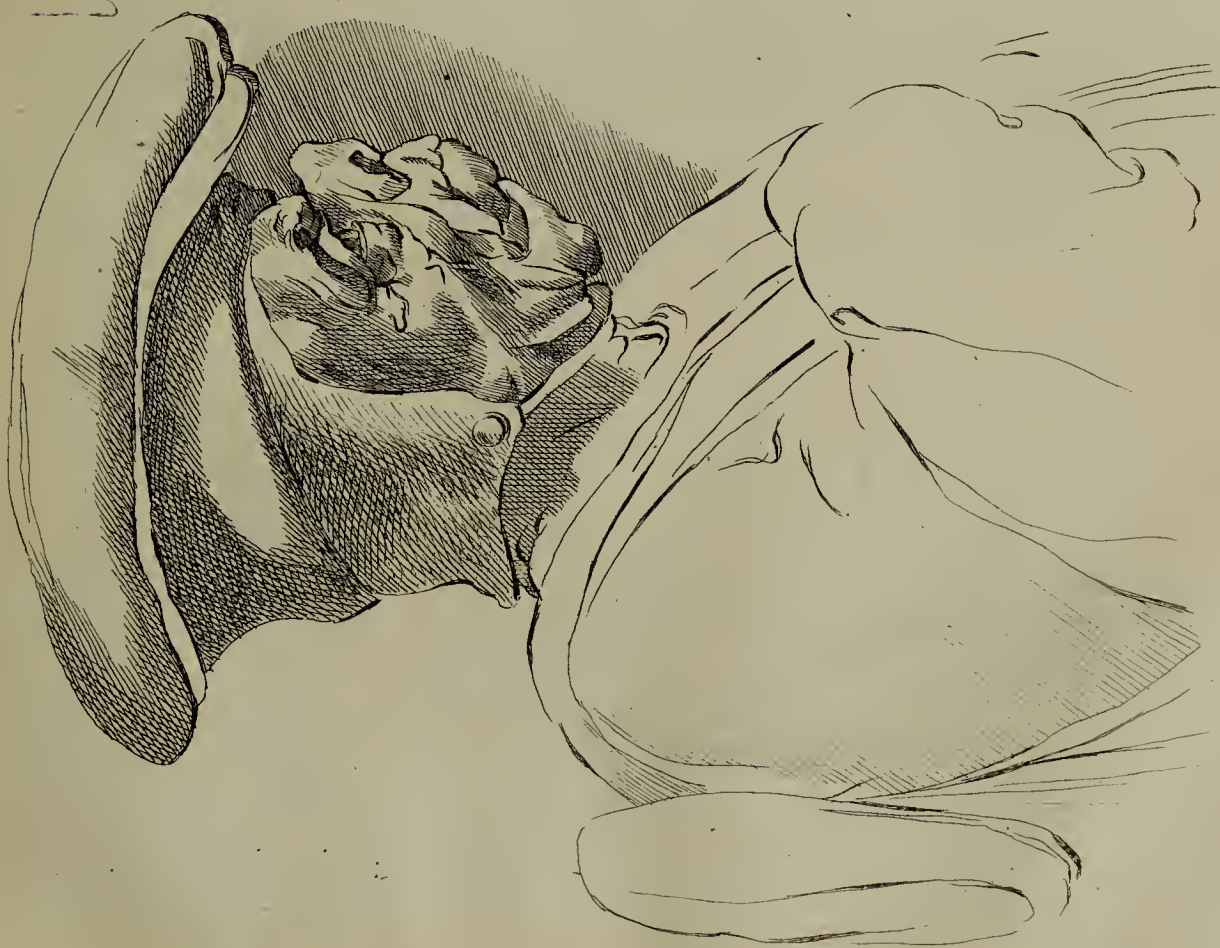


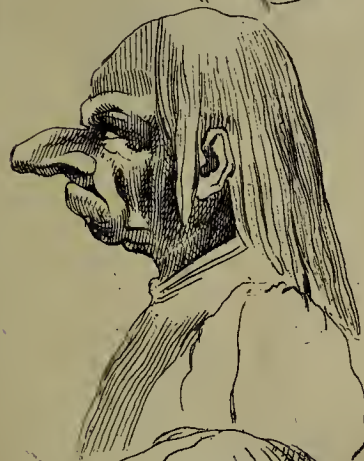




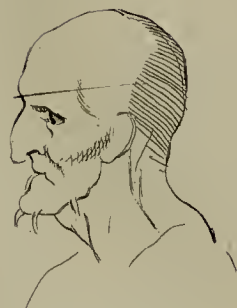


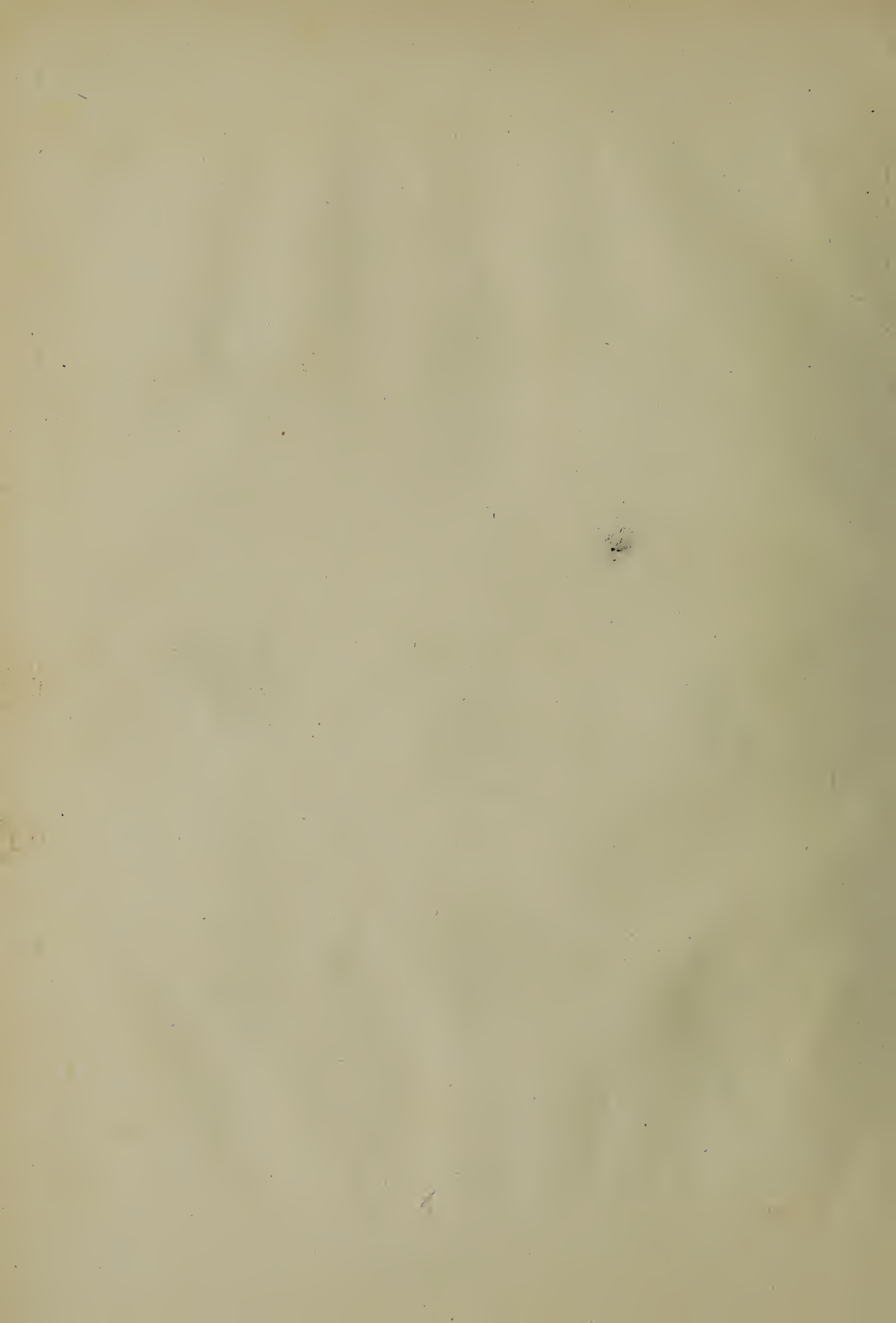








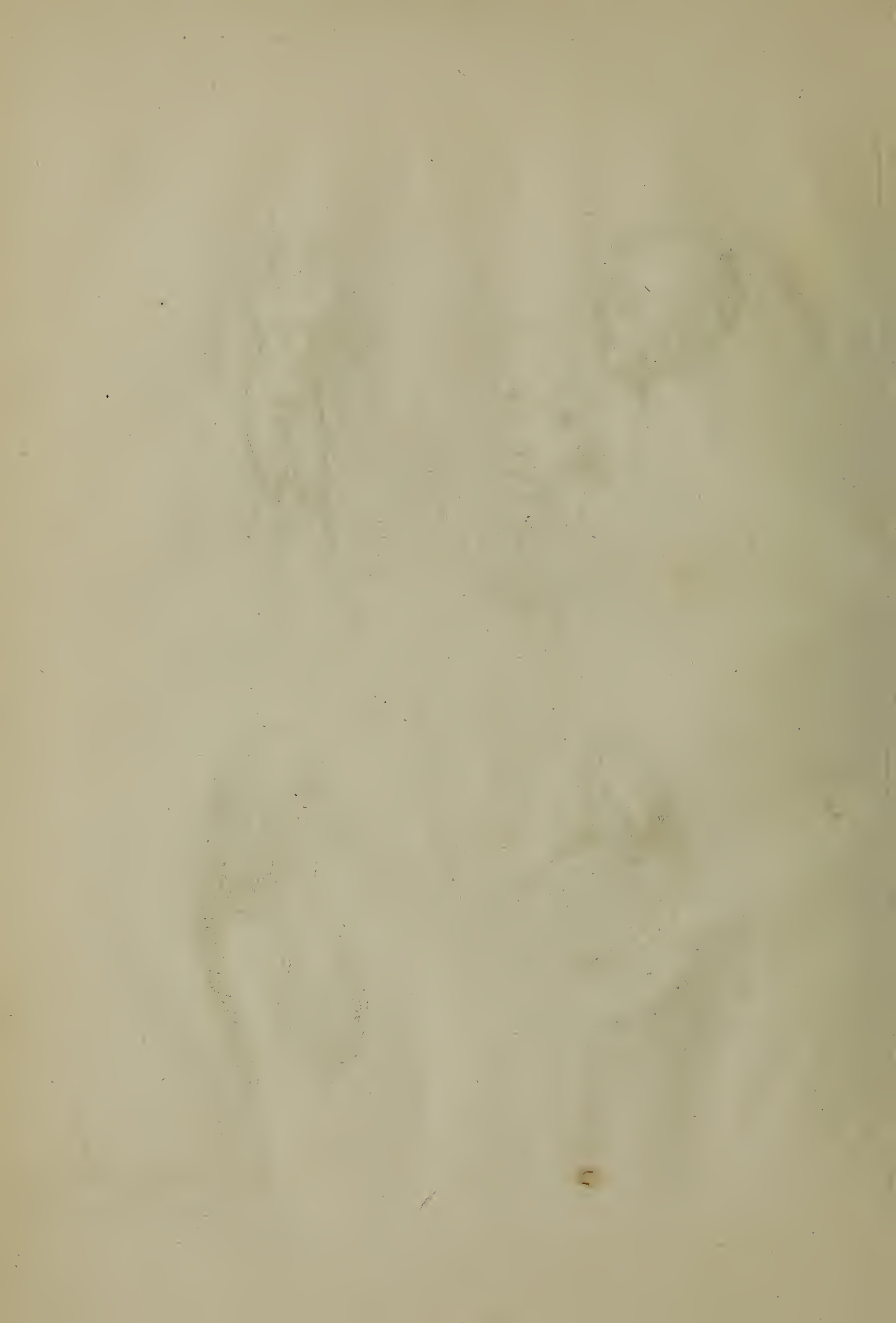






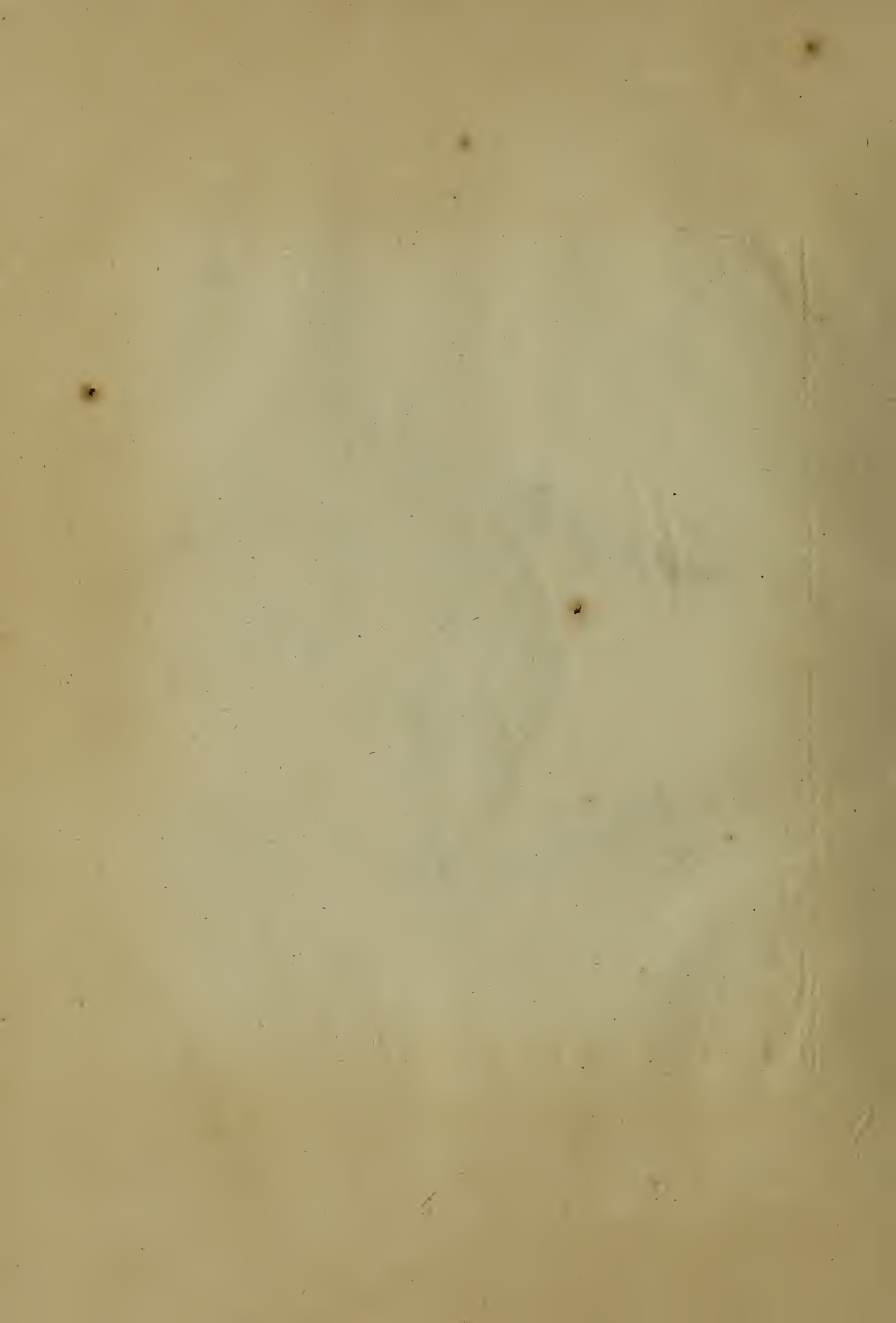




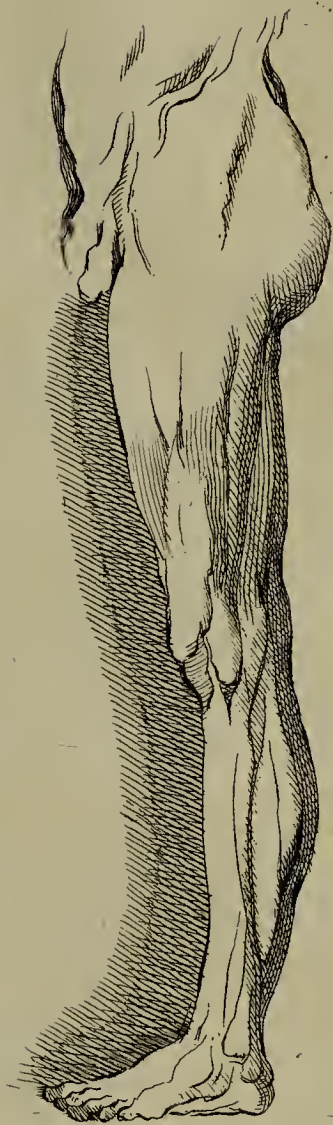


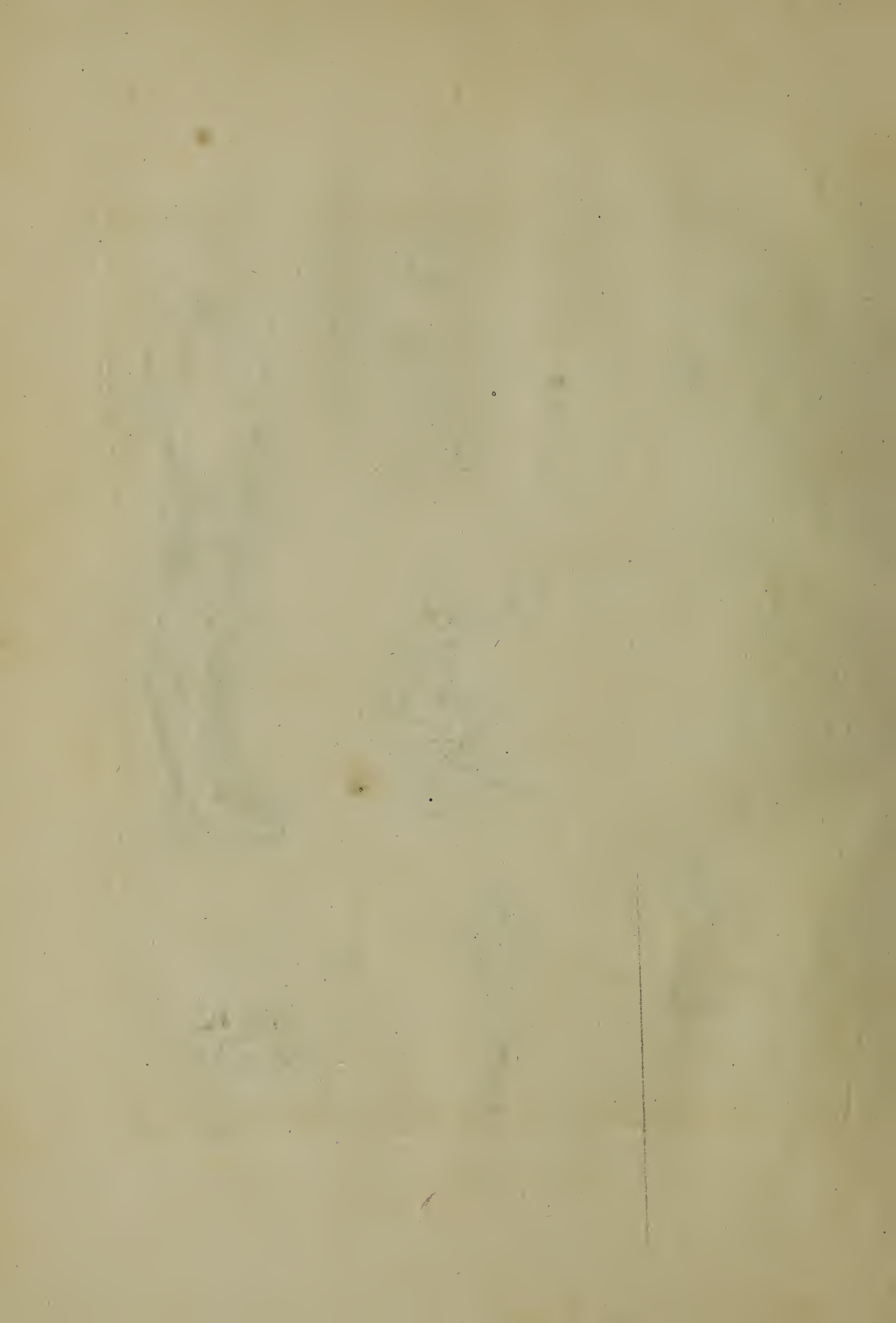
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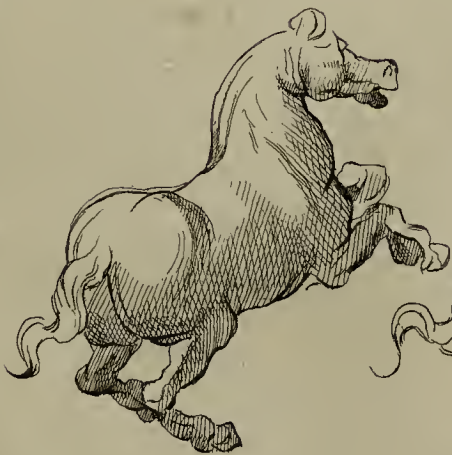


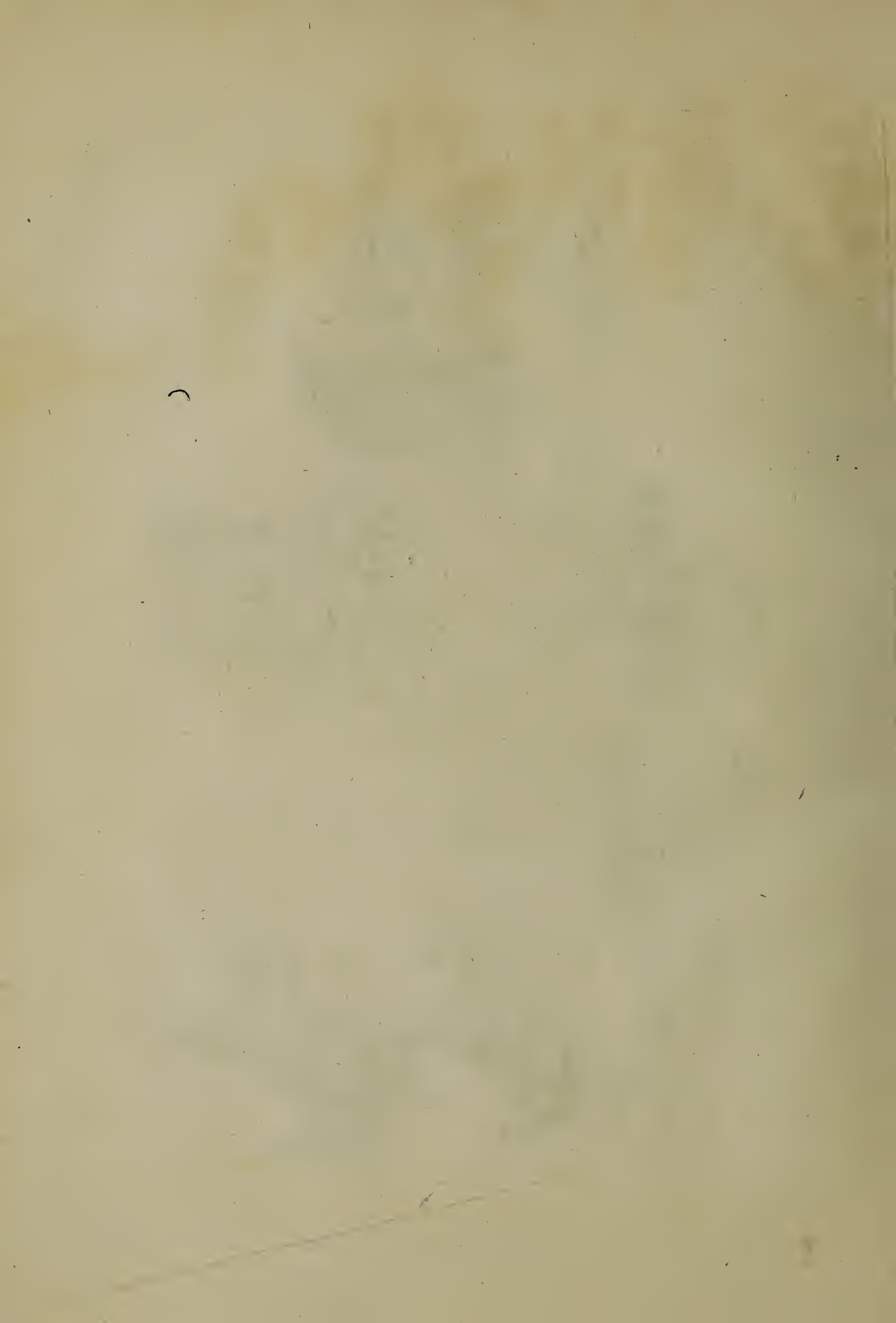


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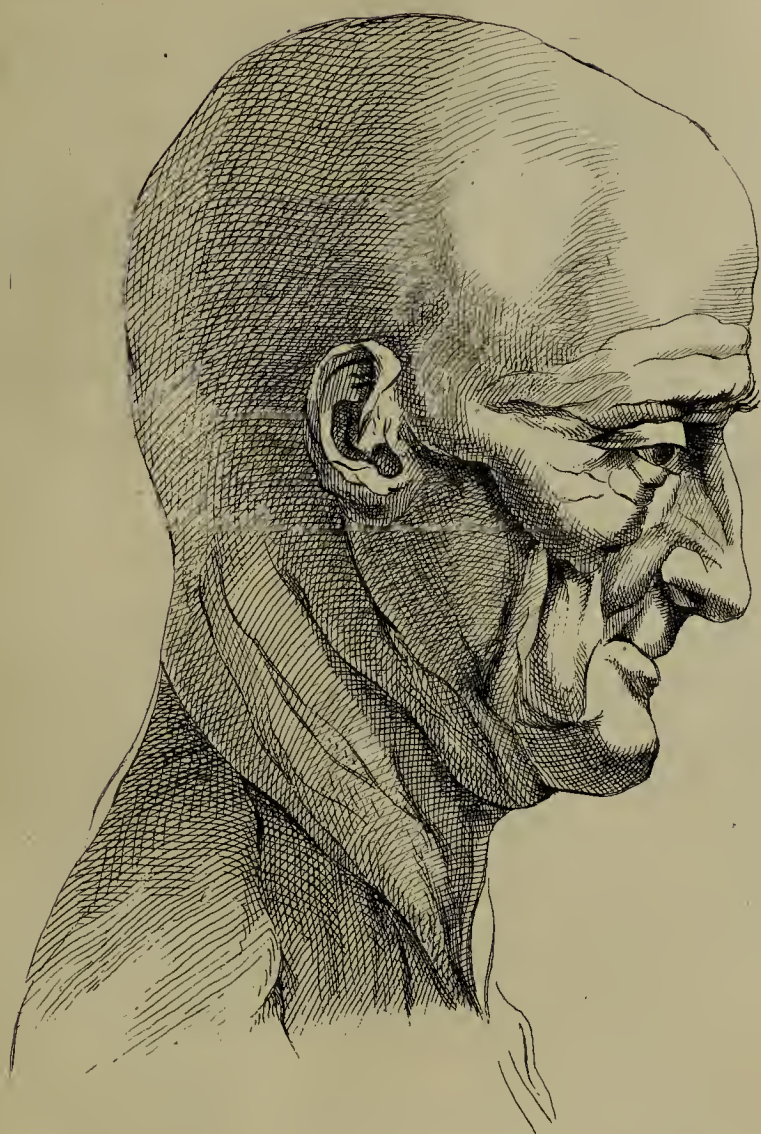






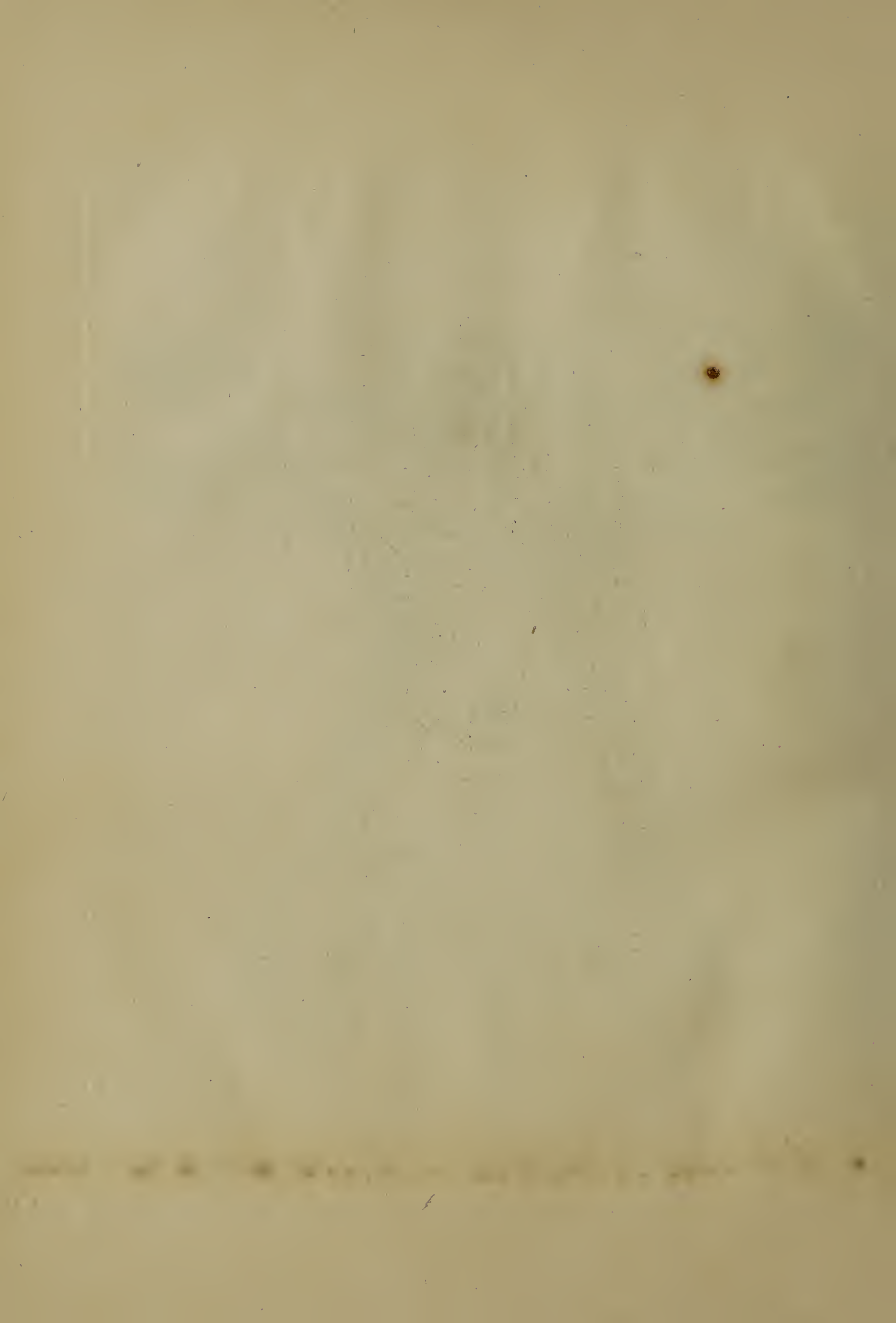


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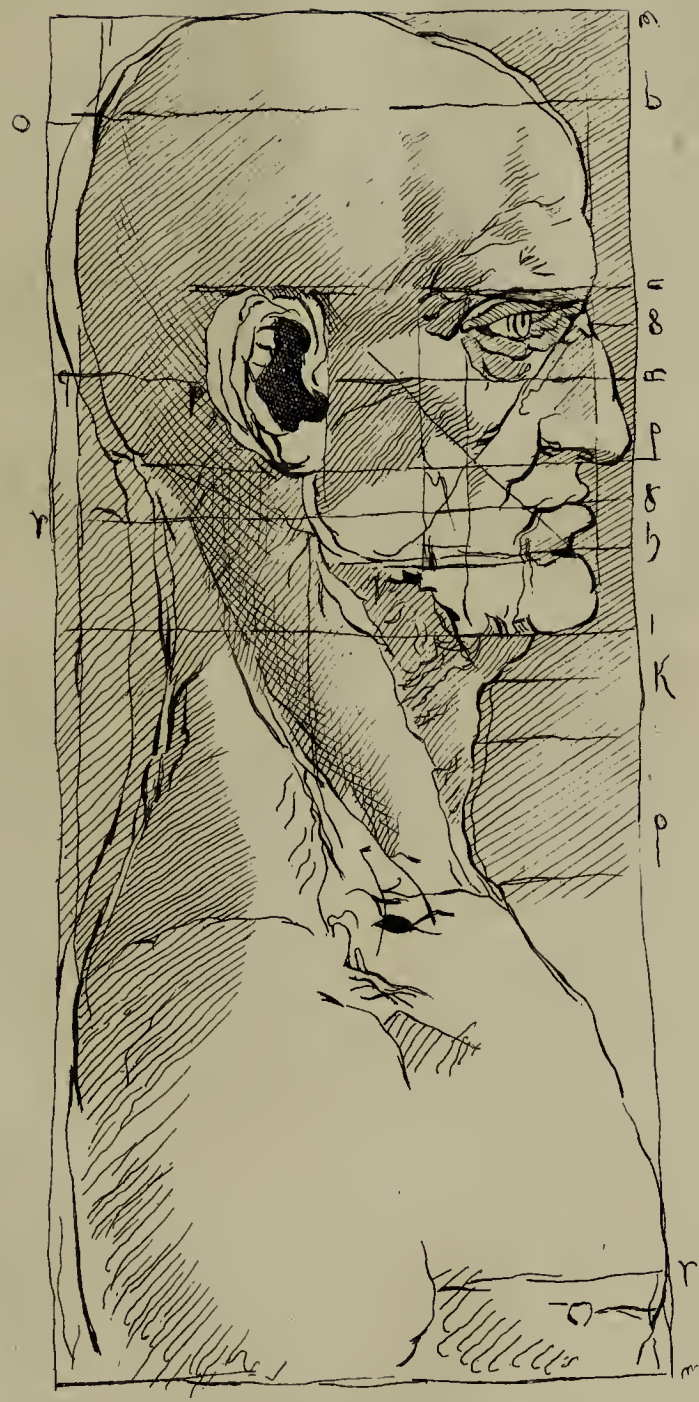


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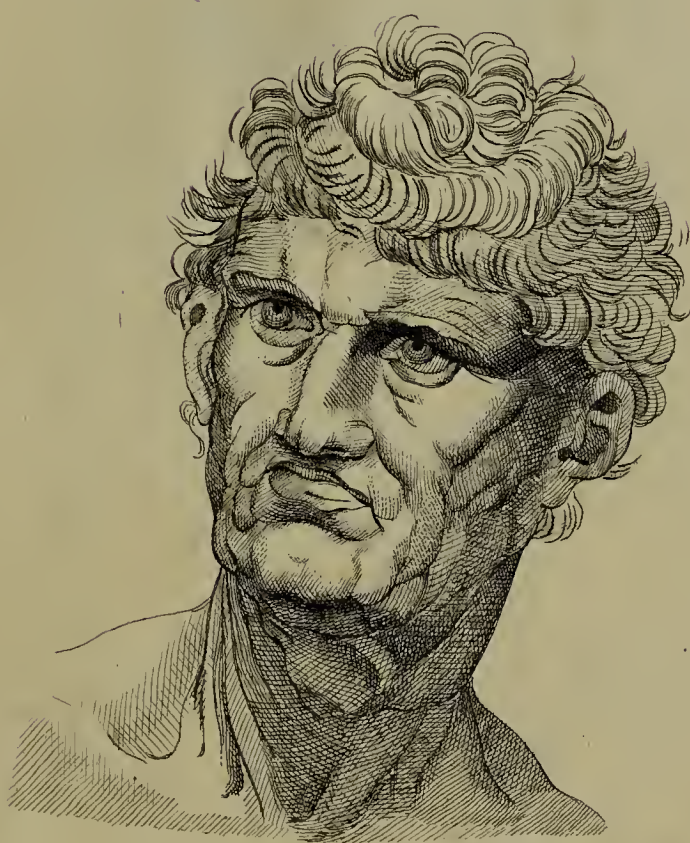


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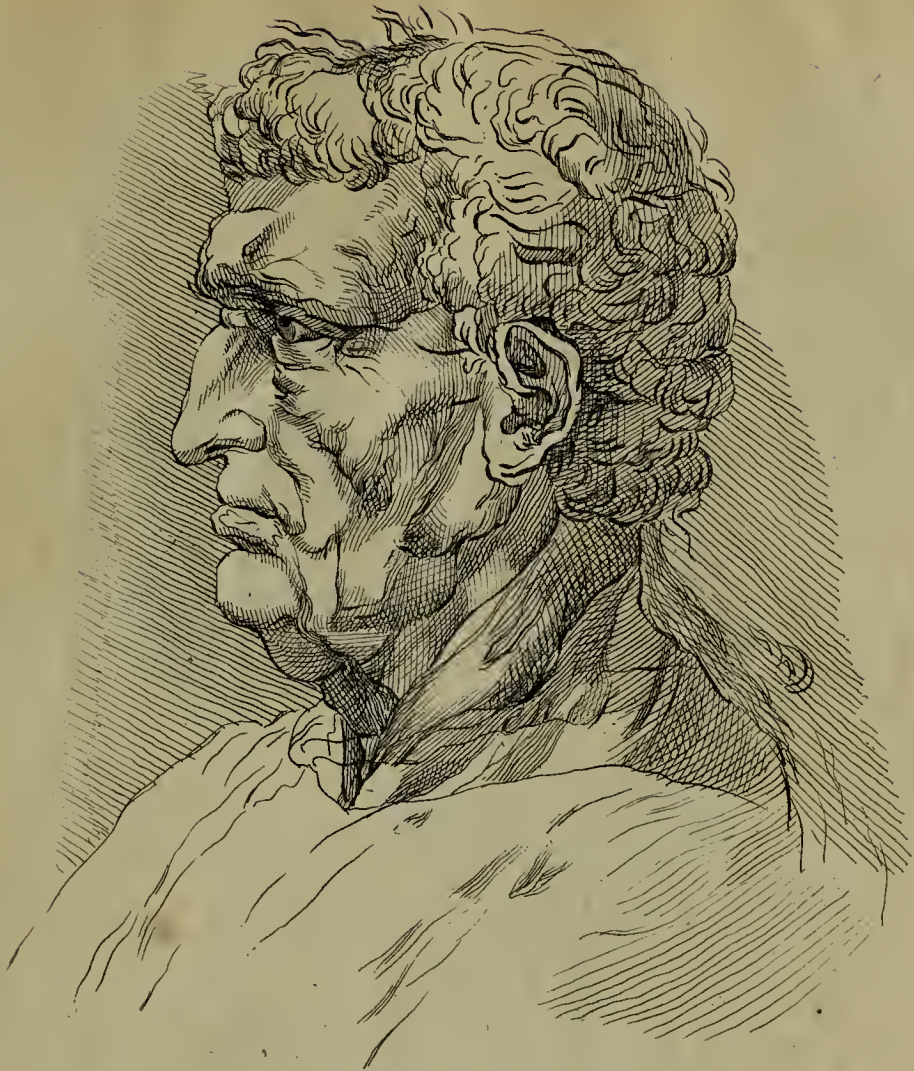


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N.º 36.





